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the hand would have been more in keeping with the general character of the piece.

Lovely Spring (Frühlingslied). Composed and dedicated to Mrs. Witt, by Willem Coenen.

The Kindly Stars (Die Guten Sterne), Song. Composed and dedicated to Miss Mina Poole, by Willem Coenen.

THESE two songs are very excellent specimens of the German "lieder," a style of composition so infectious as to cause some rather serious outbreaks amongst those small English song-writers who have no real individuality to fall back upon. The pure and spontaneous "lied" of the native German is, however, scarcely to be transplanted with any success; and we, who believe that nationality in music is incapable of successful imitation, cannot admit that the song of an English writer becomes French or German, according to whether it is called a "chanson," or a "lied," on the title-page. The first of these compositions commences in D minor, with the somewhat conventional triplet accompaniment, but with a well-marked vocal melody, which, after closing placidly in the relative major, starts off with an "agitato" movement, leading to an effective burst in D major, in which key the first verse closes. The second verse is a repetition of the first, with the exception of a short *coda*, well harmonized, and aptly expressing the words. The second song, "The Kindly Stars," begins in the same key, with a syncopated accompaniment for the right hand, which contrasts well with the quiet voice part. After a passionate phrase, in F major, we are conducted through a number of transient modulations, the system of "word painting," although generally felicitously carried out, being perhaps somewhat overdone. The last phrase, in D major, is exceedingly effective. On the whole, we are much pleased with these earnest vocal works of a composer, who writes with sufficient freedom and originality to make us desire to meet with him again.

Six Songs. By Henry Hiles, Mus. Doc., Oxon.

1. *An Evening Song.* Words by Fanny Kemble.
2. *Infant Slumbers.* " Leyland Leigh.
3. *To Blossoms.* " Herrick.
4. *Chide, if thou wilt.* " Leyland Leigh.
5. *A Serenade.* " H. W. Longfellow.
6. *A Doubting Heart.* " Adelaide Ann Proctor.

WE exactly describe the effect produced upon us by these compositions when we say that, although they abound in workmanship of so artistic a nature as to leave no doubt that they are the productions of an accomplished artist, they appear rather to be built up and elaborated on paper, than to flow spontaneously, and we might almost say, unconsciously, from the mind. Seeing, however, in the present day, how much music of this kind maintains its place, (and, in the absence of works by those who may be termed the "inspired" writers, there is no doubt ample room for it), we are ready to accept these six compositions by Dr. Hiles as rather favourable examples of the class. No. 1. is an extremely graceful melody, the effect of which is heightened by a flowing quaver accompaniment, and a characteristic left hand part, in the style of Gounod's well known Serenade. No. 2. is somewhat more common-place; but the quiet, musician-like harmony which accompanies it, will make it a welcome song to those who have learned to produce effects by legitimate means. Herrick's beautiful words are exceedingly well expressed in the third song on our list, which we are inclined to believe the best of the set. The effect of the voice commencing on the second quaver of the bar, at the beginning of each verse, is extremely good; and shows that Dr. Hiles has well studied, what so many composers neglect, the correct accentuation of the poetry to which he has wedded his music. The repetition of the last words in each verse is a very excellent point; the deferred close giving a lingering effect to the phrase in thorough consonance with the meaning of the poet. No. 4. is again remarkable for the very commendable attention paid to the correct expression and accent of the words. The melody, too, is pleasing and vocal; but why

does Dr. Hiles group his quavers in the left hand so pertinaciously in $\frac{3}{4}$ rhythm? Some of the bars, where the upper part is grouped in $\frac{6}{8}$ and the lower part in $\frac{3}{4}$ (as in the second bar, last line, page 1) appear absolutely to contradict each other. In No. 5, the composer ventures on somewhat dangerous ground; for Longfellow's Serenade has received many appropriate settings from musicians of established reputation, that of Molique being perhaps the most successful. Dr. Hiles has steered clear of any imitation, which is at least one great merit, and has given us a graceful melody in $\frac{6}{8}$ rhythm, (although the accompaniment is again grouped regardless of the accent) the poetry throughout being duly considered in every phrase. The treatment of the concluding words, "My Lady sleeps," is exceedingly happy; and the final close in the melody on the third of the key-note triad, should always be adhered to, although the key-note itself is also given for the sake of convenience. No. 6. is a very sympathetic rendering of Miss Proctor's words, each verse beginning with a slow movement, in which G flat and C flat most aptly express the tender melancholy of the poetry; and the subject commencing "Oh, doubting heart," seems to flow naturally from the broken phrases with which the song opens. As we have already said, these compositions are undoubtedly the work of a conscientious musician; and, as such, are entitled to the respect of all who desire that "Royalty" ballads should not reign supreme in our drawing-rooms.

Marche de la Garde Impériale, pour Piano. Par Jules Egghard.

A DASHING and brilliant March, the first subject written throughout in octaves. The second theme, in the sub-dominant, with a semiquaver passage, thrown lightly off between the notes of the melody, forms a good contrast with the bold subject which precedes and follows it. The March is effectively wound up with an animated *coda*.

LAMBORN COCK, ADDISON AND CO.

Etude, in E, for the Pianoforte. Composed and dedicated to W. G. Cusins, Esq. By Claudius H. Couldery.

AMONGST the innumerable pianoforte pieces daily issuing from the music-shops, it is difficult to select one which in the slightest degree identifies itself with the title given to it by the composer. Aquatic effects of all kinds have been very nearly exhausted; and "murmurings," at every part of the day, except midnight, (when the majority of respectable people are supposed to be asleep) have been equally overdone. And yet, as we have said, most of these titles could be transferred from one piece to another, with scarcely any detriment to the attraction of the composition. Little wonder, therefore, can be excited at the constant attempts of Pianoforte writers to escape titles altogether; and the word "Etude" is, perhaps, sufficiently evasive to disarm criticism upon its applicability. Unfortunately, however, so many of the modern monotonous "pieces" are "études," and so many of the melodious "études" are "pieces," that it becomes utterly impossible to conjecture, even from this title, what kind of work we are to expect. Mr. Couldery's composition is no more an "étude" than a "piece," and no more a "piece" than an "étude;" but it is an effectively written and melodious sketch, in the modern style, with a well-marked air, to be sung with the fourth finger at the top of a series of arpeggios, many of which will, however, be found awkward to play with the requisite degree of equality. The theme in the relative minor is effective; and the entire piece bears the stamp of being written by a musician, who, if he do not fall too much into the conventional "groove," may yet do better things.

A Voice from Heaven. Song. Composed and dedicated to Mrs. John Tillott, by Charlotte M. Hewke.

THERE is feeling for melody in this song, and the words are well expressed. The harmonies are simple and rarely offend; but if the composer would give us a $\frac{6}{8}$ on the first half of the Dominant harmony, in the last bar

but one of the symphony, we should feel grateful. The triads of D and G (in arpeggio) in the second bar of page 3, it must also be remarked, cannot be commenced with impunity on two fifths in similar motion.

My God and my Father to Thee. Words by W. M. Tardt, Esq. Music by B. Hime.

A PLACID melody (harmonized with a practised hand) characterises this song, which has also the merit of being more religious in feeling than most of the "sacred" vocal works which come before us. The flowing quaver accompaniment, which is rarely interrupted, has a very excellent effect.

CRAMER AND Co. (Limited.)

1. *Hesper. Nocturne.*
2. *La Promesse Donnée. Pensée Fugitive.*
3. *Der Freischütz. Fantasia.*

All composed by Carl Veley.

THE first two of these Pianoforte pieces, by a composer, whose name is strange to us, are commendable specimens of the light music of the day. "Hesper" is an elegant "Nocturne;" (we accept this descriptive title, although we doubt whether even the composer can say what it means) and "La Promesse Donnée," which has a graceful subject, first given forth with the right hand crossed over the left, will be found an effective little piece by players of moderate pretension. The Fantasia is scarcely a satisfactory example of a class of composition (if composition it may be called) which, in consequence of the materials being ready to hand, always seems so much easier to write than it is. The subjects are scarcely well knitted together, so as to form an effective piece; and, moreover, there is little beyond the airs themselves to interest the performer. We prefer Carl Veley in his original music, which is graceful and void of undue pretence.

B. WILLIAMS.

Carol of the Reapers. Words by J. Swain. Music by W. H. Gill.

A FOUR-PART Song, with a fresh and tuneful melody, which cannot fail to please. The name of Mr. Gill is new to us; but it is none the less welcome if he can write good music; and, judging from the unpretending specimen before us, we counsel him to proceed in the path he has chosen. The harmonies in this little "Carol" are judicious, and in character with the pastoral feeling of the poetry.

ASHDOWN AND PARRY.

Memories. Song. Verse by J. C. Harman, Esq. Music by Gordon Saunders.

WE recollect reviewing a Song by this composer in a former number of our journal, in which we complained that the harmonies were painfully overlaid. No such defect is observable in this ballad, both melody and harmony being as simple as such music should be. We can recommend this song to vocalists in search of novelty.

Hanover Square. No. 10. August.

THIS periodical holds its way; and if it do not assist in elevating the public taste, at all events it does not tend to degrade it. The compositions in the present number are just such as would probably be selected by young lady pianists and vocalists from a parcel of music sent to them for approval. A "Nocturne-Etude," (whatever that may mean), called "Murmures," by Mr. Charles A. Palmer, commences with a melodious subject, which is afterwards treated in the approved arpeggio form, preceded by the stereotype words "Ben marcato il canto." "L'Étincelle," by René Favarger, is a graceful waltz movement, containing no difficulties to frighten the most timid pianist, and tuneful and pleasing enough to recommend itself in a drawing-room. The Song, by F. Stanislaus, to Shakes-

peare's words, "It was a lover and his lass," is full of character, and well expressive of the poetry; but we are hypercritical enough to object to the two fifths between the Subdominant and Dominant (the very worst in the key) in the second bar of the symphony. The Ballad, "Little Blossom," by Virginia Gabriel, is a very favourable specimen of that popular song-writer's unaffected style.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In reply to the query of S.H., in your May number (p. 380), I may state that two portraits of Henry Lawes were exhibited at Kensington in 1866. One was the property of the University of Oxford; the other of the Rev. Richard Okes, D.D. No painter's name was attached to either in the catalogue of the exhibition. A portrait of Lawes is given in the supplementary volume of "Hawkins' History of Music" (Ed. Novello), copied from the engraving by Faithorne, prefixed to Lawes' Ayres and Dialogues for one, two, and three voices. London, fol., 1653.

Yours faithfully,

GEORGE ARTHUR CRAWFORD.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—As Master of a Country Church Choir, I have long strongly felt the want of adequate settings of the Canticles, at once suitable by their simplicity for congregational worship, taking by their variety and tunefulness, and recommending themselves to the cultivated musician by their freedom from the trivial and common-place, and have hitherto for this reason eschewed services in favour of the simple chant. After seeing many of the new services just put forth in response to the generally expressed wish for them, I confess that I find but one or two, (notably Macfarren in G, and Sparks in D,) which in any degree approach the ideal I had pictured to myself. It is quite refreshing to meet with in these services an attempt, however mild, to break out of the weary, old, monotonous groove of the Anglican "service." A test of the worthlessness of this class of music, as such, may be found in its utter absence from the Concert-room, (fancy the feelings of an audience condemned to listen to "King in C," or "Jackson in F,") yet we find the Masses and Motetts of Mozart and other masters, nay, even the Anthems of our own Church, not only aiding materially the repertoire of the Concert-room, but largely used as voluntaries. It is as inexplicable as sad, that whilst those grand masterpieces, the music of the Catholic Church, are extant as models, we should continue to hear in our Cathedral and Parish Churches alike, that same lifeless, complicated and dreary thing called a "service." It is as if we were content to allow our venerable Cathedrals to sink into mere show-places for the benefit of hungry *ciceroni*, whilst the congregations, for whose use they were designed, met for worship in theatres and assembly-rooms, or barns. Supposing we have no Mozarts among us now, have we no one who can catch—plagiarize if you will—some of Mozart's inspiration, and give us a *Te Deum* something in the style of Mozart's magnificent Motett, "*Splendente Te Deus*"—for instance—Can none of our living composers catch something of that spirited flow of grand harmonies, alternating with graceful melody, that flow and swing, so to speak, that makes that noble piece of Church music so taking alike to learned and unlearned? Were some of the accompaniments a little sobered down, it seems to me that that Motett would be the perfection of a *Te Deum*. Then, what a fund of beautiful thoughts a student would find in the Masses, particularly the *first*, and even our hackneyed old friend the *twelfth*; how immeasurably superior to the orthodox "service." Let admirers of the "bare-bones" Gregorian have free permission to be as "severe" as they like; but it is hard that admirers of a different style of music, and that the noblest and grandest, should be obliged to seek it in the concert-room.